~ resonant assemblages ~

Alba Molina

Work Compendium

This publication accompanies the thesis ~ Beyond the Masterplan: Listening, Walking, and Counter-Mapping the Poolbeg Peninsula ~ and operates as a parallel archive of encounters, impressions, recordings, routes, and responses developed throughout the research process.

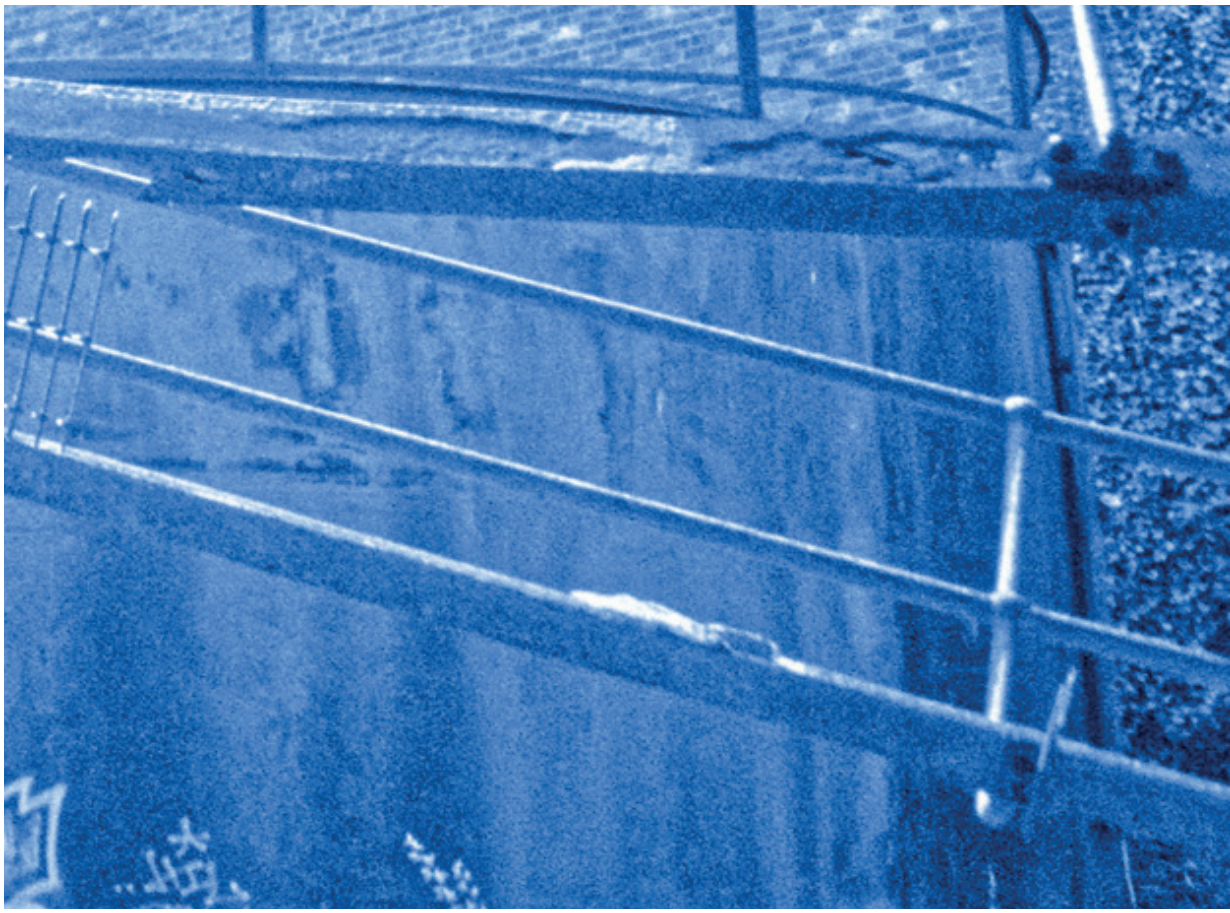
The project began through an engagement with the Dublin Port Masterplan 2040, a document that outlines a strategic vision for the future development of Dublin Port and the Poolbeg Peninsula. Whilst the Masterplan provides a framework through which infrastructure, connectivity, accessibility, and growth can be understood and implemented, this publication is interested in another set of conditions: those that emerge through walking, listening, lingering, and returning.

The material in the publication operates as a counter-map of the Dublin Port Masterplan. Through photographs, scores, glossaries, impressions, and site-specific interventions, the publication explores observations that are often difficult to represent through planning documents alone. The intention is not to challenge the necessity of strategic planning, but to consider what remains outside its language and representation.

The Poolbeg Peninsula is approached as an acoustic territory; a place encountered through movement, interruption, resonance, circulation, labour, ecology, heritage, and redevelopment. The material emerged from repeated visits to the site, allowing observations to accumulate rather than from a singular act of documentation. Routes became field notes. Sounds became maps. Buildings became instruments. Encounters became questions.

The publication gathers fragments that reveal alternative relationships with the territory. These pages should be understood as traces of a process rather than final answers. Acting as a collection of responses developed in the interim: between planning and implementation, between infrastructure and inhabitation, between what is represented and what is experienced.

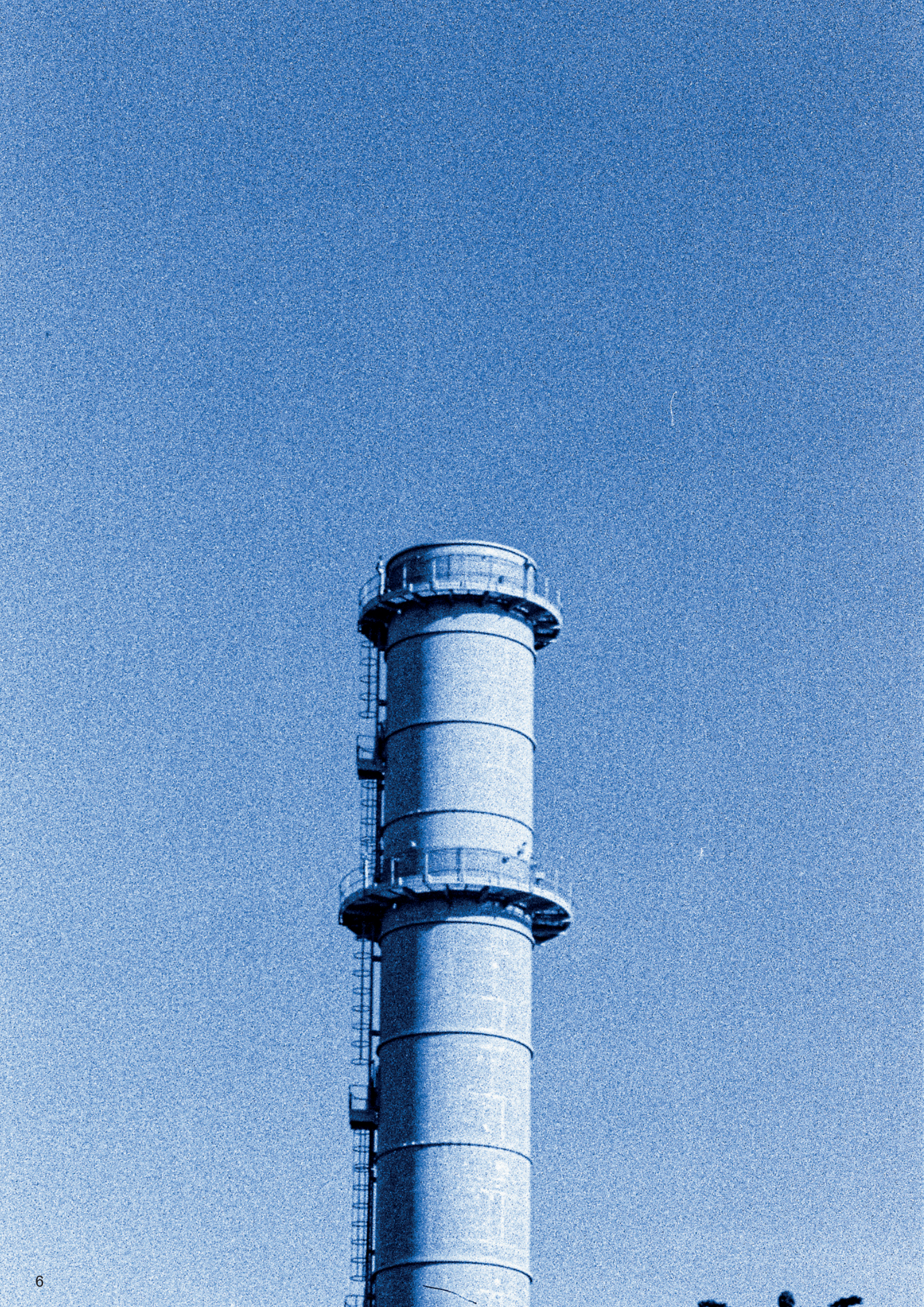
TABLE OF CONTENTS



1. GLOSSARY 5

2. IMPRESSIONS.....25

3. OCCUPATIONS 55



GLOSSARY

It gathers words that emerged throughout the research; some are borrowed from theory, others from field notes, conversations, and impressions of the site.

The glossary acts as a way of navigating the territory. Together, these terms form an alternative vocabulary through which to understand the peninsula, tracing conditions, relationships, and atmospheres that often exist beyond the language of the Masterplan.

A

Acoustic Atmosphere

Activation

B

Border

C

Commoning

Corridor

Counter-Map

Counter-Sounding

D

Delay

Detour

Drift

E

Echo

Embodied Listening

G

Gathering

H

Hidden Infrastructure

I

Interruption

L

Liminal

N

Negotiation

O

Overshadowing

P

Pause

Porosity

Pressure Point

R

Resonance

Resonant Assemblage

Residue

S

Simulacra

Sonic Territory

Soundings

T

Tactical Walking

Threshold

U

Unfolding

Urban Porosity*

Urban Residue

V

Visibility /

Invisibility

glossary

specialised,

technical,

or unfamiliar

terms

within a specific subject,

text,

or field of study,

along with their definitions

Acoustic Atmosphere

The collective sonic condition of a space produced through the interaction of architecture, infrastructure, weather, ecology, labour, and movement. An acoustic atmosphere is not a singular sound, but an accumulation.

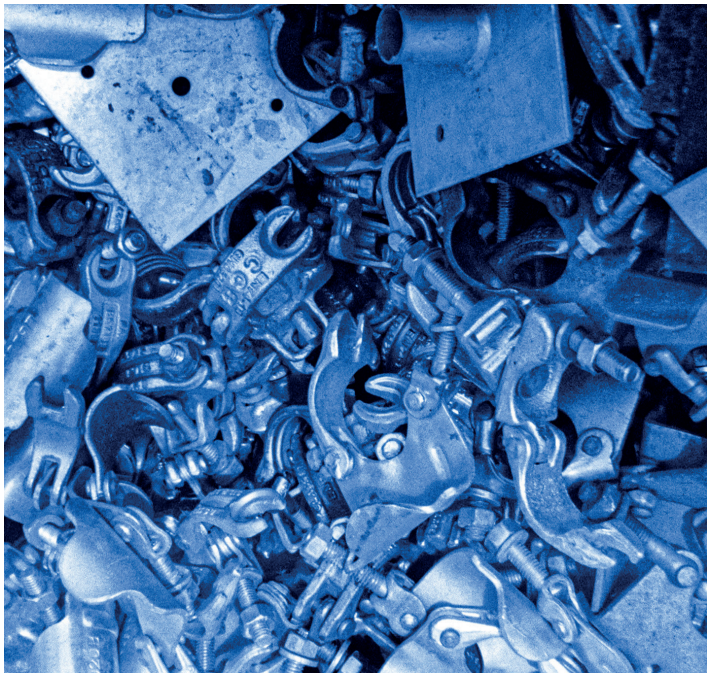
Border

A physical, social, or perceptual threshold that separates conditions, territories, or ways of inhabiting space. Borders emerge through fences, roads, waterways, ownership, access, and systems of control, but are often negotiated and challenged through movement and encounter.

Commoning

The collective production and maintenance of space through shared use, participation, and care. Commoning shifts attention away from ownership and towards relationships, creating opportunities for gathering, exchange, and collective inhabitation.

Commoning is like tending the garden.



Corridor

A spatial condition organised primarily around movement rather than pause. Corridors direct circulation, access, and passage, often prioritising efficiency over encounter.

Throughout the Poolbeg Peninsula, roads, truck routes, and infrastructural pathways create a landscape shaped by continuous transit.

Counter-mapping

An alternative representation of territory developed through walking, listening, observation, and encounter.

Counter-maps seek to reveal atmospheres, relationships, and experiences that remain difficult to represent within conventional planning documents and strategic frameworks.

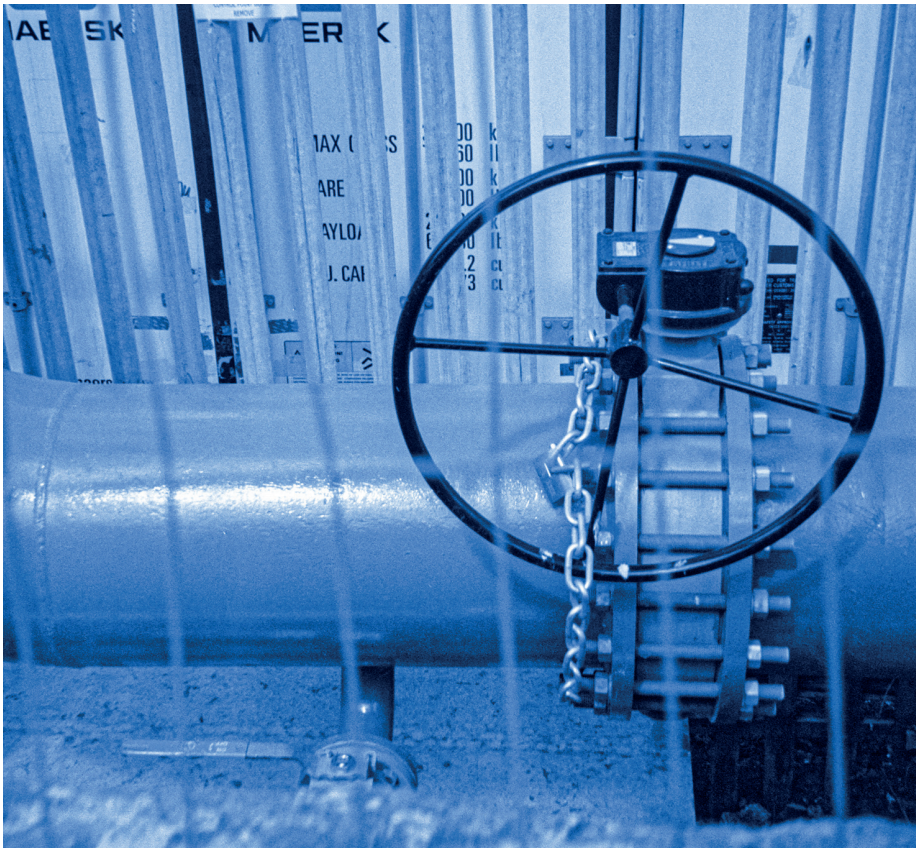
A sensitivity of space beyond visual representation.

Drift

A mode of movement guided by curiosity, attention, and encounter rather than destination.

Through drifting, unexpected relationships, routes, and observations emerge, allowing a territory to gradually reveal itself through experience.

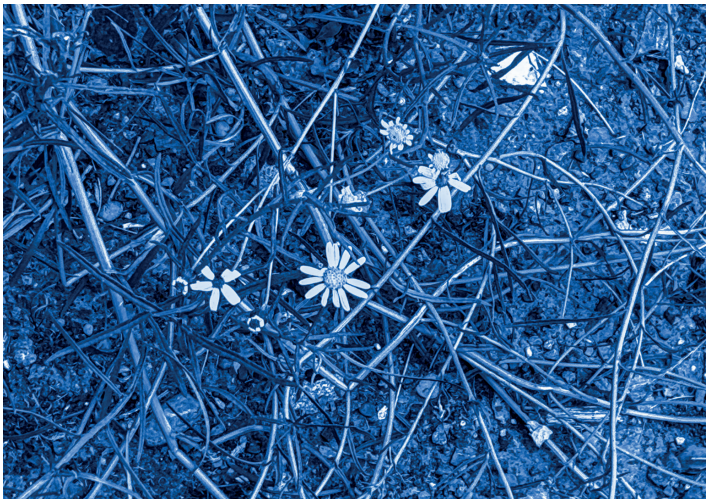
Embodied Listening



A form of listening that acknowledges the body as an active participant in the production of knowledge. Listening occurs through movement, orientation, memory, attention, and presence within a space, rather than through hearing alone.

Gathering

A temporary act of coming together through shared presence, activity, or attention. Gathering transforms space through occupation and encounter, creating opportunities for alternative forms of use and collective imagination.



Hidden-Infrastructure

The systems, networks, labour, and material processes that support urban life whilst remaining largely unseen.

Hidden infrastructures often become perceptible through their sonic, spatial, or environmental traces.

Liminal

A condition of being between states a threshold.

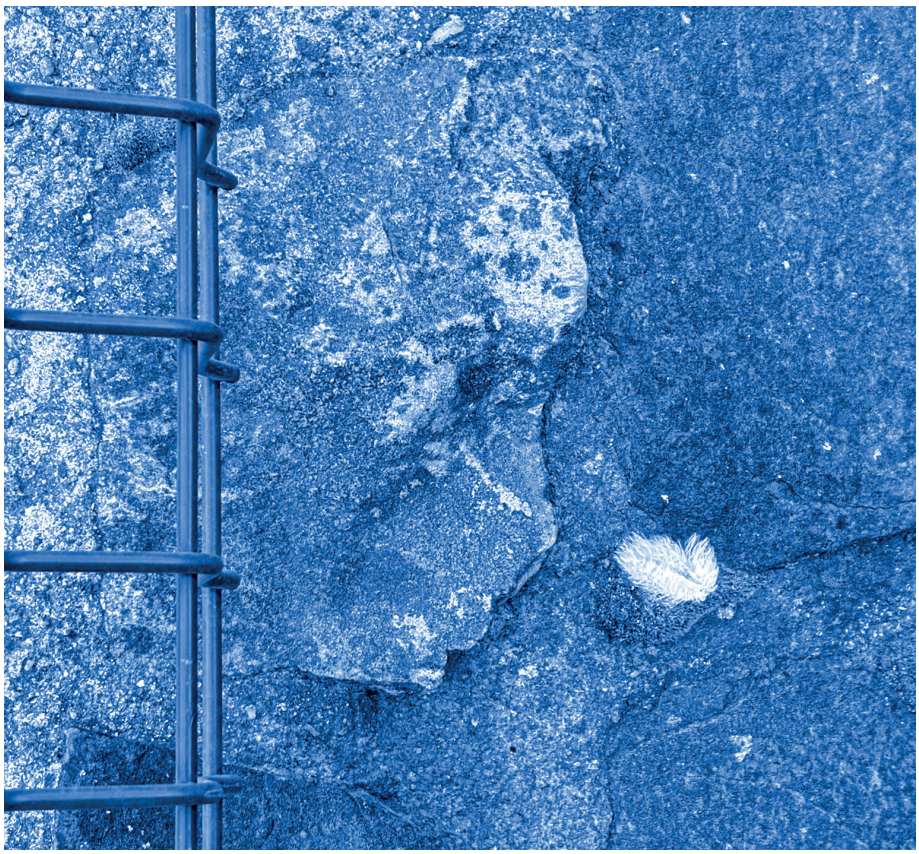
Liminal spaces exist in transition, suspended between past and future uses, certainty and uncertainty, occupation and abandonment.

The Poolbeg Peninsula repeatedly reveals itself through such conditions.

Pause

A temporary interruption of movement. Pauses create opportunities for observation, listening, reflection, and encounter, allowing alternative relationships with space to emerge beyond the demands of circulation and productivity.

Porosity / Urban Porosity



The capacity of urban environments to allow sounds, ecologies, people, and relationships to move across apparent boundaries. Porosity reveals the interconnected nature of urban life, challenging fixed understandings of territory and separation.

Simulacra

An image or representation that reproduces the appearance of urban life without necessarily containing the social relationships associated with it. Simulacra often emerge through highly curated developments where the image of publicness exceeds its lived reality.

Soundings

Borrowed from maritime navigation, soundings traditionally measure depth through acts of probing and return.

Within this research, soundings are repositioned as a methodology of enquiry used to reveal hidden relationships, atmospheres, resonances, and conditions within urban space.

Tactical Walking

Walking as an active and critical engagement with space.

Tactical walking resists prescribed routes and uses movement as a means of observation, questioning, and spatial enquiry, revealing conditions that remain absent from strategic representations.

Urban Residue

The traces, fragments, and material remains produced through processes of urban transformation.

Urban residue may take the form of abandoned structures, overlooked spaces, forgotten histories, or conditions that resist strategic representation and redevelopment.

Fragments collected through the encounters with the Poolbeg Peninsula.

Some take the form of essays and poems; others take the form of scores; simple instructions that invite acts of attention, movement, and listening.

Together they trace a landscape of resonances, interruptions, thresholds, and encounters.

IMPRESSIONS

I took a left at the Calatrava Bridge, letting it pull me toward the Board Gáis. I thought I could cut through Grand Canal Dock and reach Ringsend quickly, but the city had already decided otherwise. Near BrewDog, the glass buildings began appearing one after another, monumental and reflective, glaring against the water. They seemed strangely empty despite their scale, as if they existed more as images of importance than as inhabited spaces. I tried to lock my bike and realised there was nowhere to do it. Everything felt temporary, or privately owned, or designed for a public that never fully arrived. There were polished playgrounds, beach-chair-like benches with chargers embedded into them, cafés with immaculate façades and names suggesting wellness and slowness, though most appeared closed, nearly untouched. The streets between the office blocks and luxury apartments felt less like streets and more like corridors: passages between surfaces of glass and steel. It felt difficult to linger there. Even silence seemed managed.

What I thought would be a shortcut became a detour. Construction barriers interrupted the route through Grand Canal Dock into Ringsend entirely, another threshold disguised as development. To reach Ringsend and eventually the Poolbeg Peninsula, I had to return all the way back toward the bridge and follow the north side of the road, guided more by circulation systems than by choice, alternatively, go through the Board Gáis Square, alongside the groups of people coming and going for lunch which aroused and hid behind the glass buildings.

Passing through the Board Gáis, the same language repeated itself: tall glass buildings, reflective surfaces, monumental entrances, buildings that tried to appear humble but still carried the corporate voice of the Docklands somewhere within them. Even the smaller façades seemed covered in appliqués, fragments of the same material language. It was only later that the first red brick houses of Ringsend began to appear from behind them.

A corridor opened into Ringsend, loud with buses, trucks, machinery, and cars moving continuously back and forth toward the port. The port announced itself acoustically before it appeared physically. Traffic became constant, infrastructural, rhythmic. I began to understand the area less as a neighbourhood separated from the port and more as a space continuously traversed by it. A ledge, the first border before the contested port border.

environmental-friendly
Bamboo floor
environmental-friendly
Bamboo floor
environmental-friendly
Bamboo floor
environmental-friendly
Bamboo floor

Then an image made me stop.

Council flats framed by tall office buildings, with the Poolbeg Chimneys as the background. It felt almost theatrical in its composition, a layering of different urban temporalities all existing simultaneously within the same frame. Behind it all, the low hum of trucks and cars remained constant, becoming an atmosphere rather than just sound.

As I continued walking I found a park. A strange pocket where quiet and movement coexisted together. Families, grass, birds, conversations, while somewhere behind it machinery continued operating. It was there that I saw the first shipping container, almost sculptural against the openness of the green, and the public plot that it was concealed in. Once I exited the park, the roar of cars returned immediately, louder than before. Another corridor. Another seamless border.

I followed the chimneys continuously, using them as markers to guide me through roads, fences, and industrial edges, and take me to the exotic Poolbeg Peninsula (as mentioned in the masterplan). Trucks moved around me constantly. At one point, a man in a high-vis jacket escorted me across the road while I recorded sound with my headphones on, and for a moment, I became acutely aware of my body within the infrastructure surrounding me. It felt dangerous, exposed. Listening was not passive. It required negotiation. I noted to myself to wear a hi-vis next time. I thought I had dressed for the occasion, but I guess I was not attuned to the colour scheme and its meanings yet.

Around me, stacks of shipping containers, nearly monumental in scale. Red, blue, white, yellow, pink. They formed a colour palette for the peninsula itself, industrial yet strangely soft under the afternoon light. The sonic palette shifted, too. A loud rushing water sound emerged near the treatment plant, almost beautiful from a distance, until thick foam gathered unnaturally at the edges. Nearby, a sign warned of deep water, though beside it sat a dried-out structure, abandoned and still.

I eventually found the first place of pause: a hidden green bench overgrown with flowers beside a ruin. I sat there for a while. It must once have been a place for contemplation, though now the dominant presence was the sign reading “Ringsend Water Treatment Plant.” I wonder what it used to be? Even language seemed to shift here. Ringsend appeared repeatedly absorbed into larger infrastructural identities, its name overwritten by logistics and utilities. A transient space.

And this is where the Masterplan began to return to me differently.

The only fully developed cycle path I had encountered before this point stretched back toward the Aviva and the Docklands, toward the financial district and corporate developments. Yet around Ringsend and the stretch adjacent to it to reach Poolbeg, movement felt structured almost entirely through circulation and transit. Trucks passed continuously. Roads cut through residential edges. The soundscape was one of perpetual movement and very little pause. I started wondering not only what “more development” would mean spatially, but acoustically. What does redevelopment sound like for the people already living in Ringsend? What has it meant all throughout?

Eventually, I reached the Poolbeg Chimneys.

I wandered into the derelict structure of the Pigeon House Power Station, one of the listed buildings mentioned within the Masterplan. Exposed steel, fragmented roofs, collapsing materialities, shafts of sunlight falling through openings above. I stood still for a moment, and the building remained almost silent, suspended. My footsteps activated it. Echoes travelled through the structure, birds burst into movement somewhere above me, wings beating against metal, seagulls circled the buildings closest to the sea.

The ruin felt less abandoned than dormant.

For the first time during the walk, I could imagine the possibility of gathering there, of rest, of another use beyond logistics and extraction. Not through erasure of the site's history, but through attunement to it. I wondered what it would mean for a place like this to remain open, resonant, inhabited differently. What would be made of it within this big development, mainly focused on tourism and business, not on the people within?

I continued walking until I finally reached Irishtown Nature Park. The juxtaposition felt almost sureal. The verticality of the Docklands had become trees instead of office buildings, but the infrastructure remained impossible to escape. From even the smallest hill, cranes, the treatment plant, and industrial silhouettes reappeared immediately on the horizon. The smell travelled before visibility did. Birdsong mixed continuously with the high-pitched frequencies of surrounding machinery.

Listening there became an act of holding multiple environments at once.

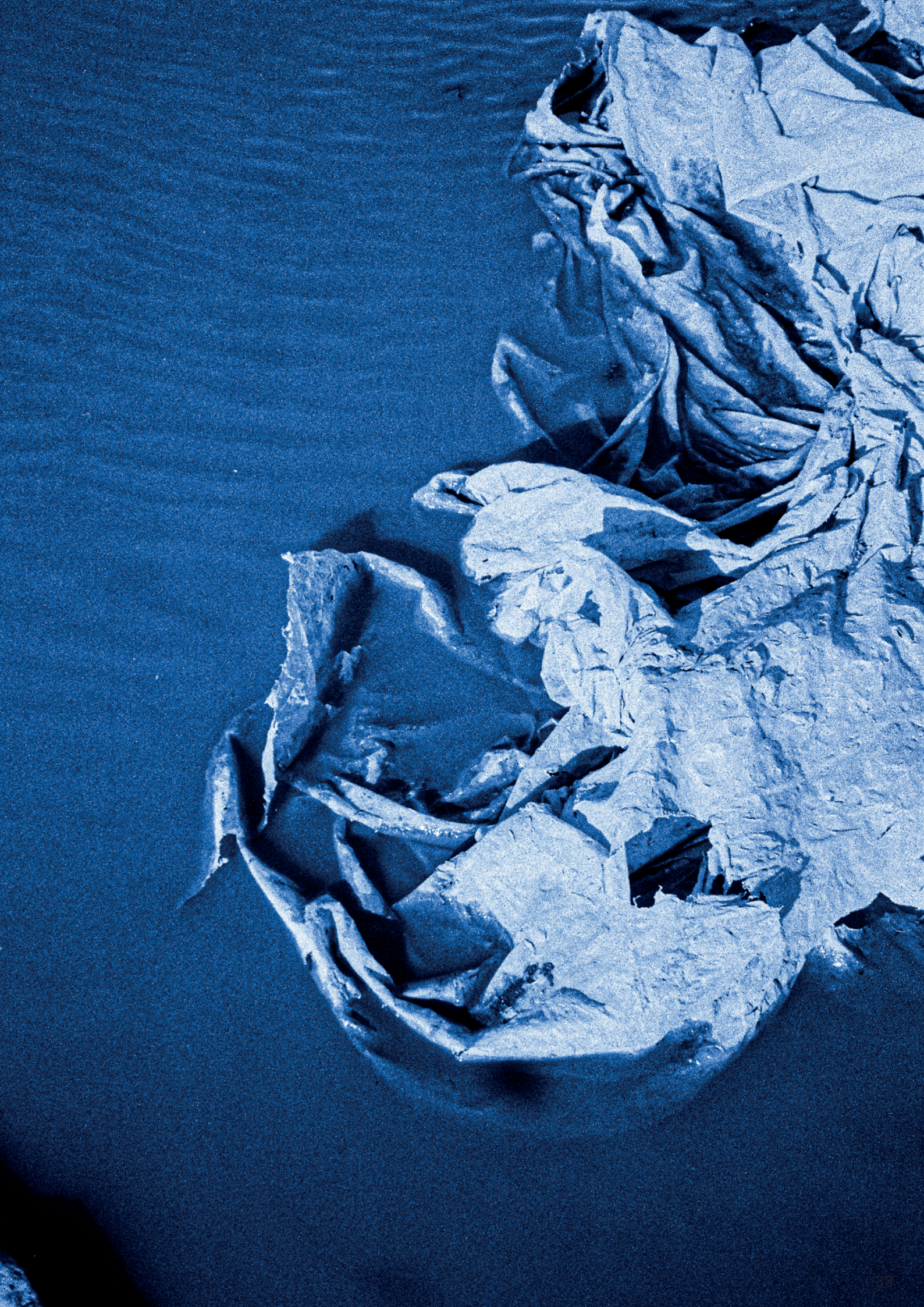
When I tried to make my way back toward Ringsend, I once again found myself redirected through fences, construction dust, warning signs, and architectural renderings promising future developments. Promises of what the area will become.

But the question that remained with me was not only about the future.

It was about what the area already is, and for whom.

What has Ringsend been made to carry for so long?

And within all of this movement, circulation, redevelopment, and transition, where are the spaces left for pause, gathering, and listening



Razor Wire

Oscailt Cheilte
CONCEALED ENTRANCE
YOUR SPEED
km/h

Score 1 - Gathering

Find a place not intended for staying.

Remain there for ten minutes.
Do nothing.

Notice how the place slowly reorganises around your presence.

Score 2 - Distance

Pause.

Close your eyes for a moment and notice where the wind meets your body.

As you walk, allow it to become another guide.

It gathers against buildings, disappears beside open water, accelerates through narrow passages and softens behind walls.

The wind knows the peninsula better than any map.

Walk with it for a while.

Score 3 - Attunement

Find a place not intended for staying.

Remain there for ten minutes.
Do nothing.

Notice how the place slowly reorganises around your presence.

Score 4 - Transmission

No sound travels alone.

Reflected by walls, softened by vegetation, absorbed by clothing, carried through steel, scattered by rain and interrupted by passing bodies.

Listen not for the source, but for its path.

Follow the path the sound takes until its origin becomes secondary to its movement.

Score 5 - Attention

Attention is a form of care.

It cannot be rushed, extracted or accumulated.

Offer it without expecting revelation.

If nothing happens, remain.

Score 6 - Detour

Leave your intended route at the first unexpected invitation.

A sound.
An opening.
A hesitation.
A surface.

Follow the detour until it becomes impossible to remember the original destination.

Resist correcting your course.

Allow the walk to organise itself through encounters.

Score 7 - Care

Choose one ordinary sound.

Give it your complete attention for one minute.

Treat it as though it were fragile.

Score 8 - Threshold

Identify a threshold.

It may be marked by a gate, a bridge, a fence, a change in pavement, a shift in sound, light or temperature.

Remain there.

Do not cross immediately.

Observe how long you can inhabit the threshold before feeling compelled to choose a side.

Score 9 - Return

Leave the walk unfinished.

Resume it another day from the point where you stopped.

Score 10 - Orientation

Choose a point that can only be reached by listening.

Do not navigate using streets, maps or landmarks.

Allow rhythm, echoes, or recurring sounds to organise your movement.

If the sound disappears, remain where you are.

Wait for another orientation to emerge before continuing.

Consider how movement changes when direction is negotiated through listening rather than vision.

Score 11 - Porosity

Walk until you encounter a boundary.

Rather than asking whether it can be crossed, ask what already passes through it.

Attend to air.

Light.
Sound.
Water.
Smell.
Conversation.

Notice that every boundary is selective rather than absolute.

Record only what escapes containment.

Score 12 - Remain

Choose one material.

Every time you encounter it, stop.

Remain for the duration of one passing sound.

Score 13 - Delay

When you feel the impulse to stop, continue walking.

Wait until the moment has passed.

Only then return.

Notice what remains once the initial encounter has faded.

Record the place after your first response, not during it.

Consider what delay reveals that immediacy conceals.

Score 14 - Interruption

Walk until your attention is interrupted.

Do not record immediately.

Wait one minute.

Record afterwards.

Score 15 - Dérive

Begin with a destination in mind.

Do not attempt to reach it directly.

Allow the walk to be redirected.

If you arrive at your destination too soon, continue walking.

Let the route become more important than the place you intended to reach.

Score 16 - Material

Choose one material.

Return to it whenever it reappears.

Let it become your method of navigation.

Score 17 - Departure

Before leaving, remain where you are for longer than feels necessary.

Resist the impulse to conclude the walk.

Listen until the sounds that first drew your attention have been replaced by others.

Only then begin to leave.

Allow the walk to continue

Before arrival, the place has already begun.
Not with the road, the chimneys, or the water,
It begins with a hum.
Easily mistaken for silence as it never fully leaves
I remain with it.
Without asking where it comes from.
I listen, I pause,
Until the landscape organises itself around me
Then I begin to walk.

Every map begins with certainty,
A boundary, a line, a destination.
This place refuses assurances.
Crossed by roads promising arrival, yet continuously postponing it
Distance expands, and closeness becomes futile
The horizon withdraws every time it’s approached
To walk here is not the act of reaching
It is the practice of remaining

I have returned to this road enough times that memory begins to influence my perception
I remember the wind through my headphones
I am expectant of the vibration of the fences and railings as a truck approaches
I recognise the place by its echoes and resonances
I forget its colour and shape
Although still captivated by its materiality
Assembling itself through repetition

The masterplan imagines what this place may become
My footsteps drawing onto what already exists
Not in opposition, not as a correction
Another way of attending
One records projected futures, the other remains with what is here
A weed emerging through concrete,
Rain collecting rust
A bench hiding through weeds
Someone has sat here long enough for a mark to erode under their weight
Occupation leaves quieter traces

Walking slower than the road requires,
There is attention in slowness.
Whilst the structures around me are designed for interrupted movement
Roads anticipate cars, footpaths anticipate transience
Very little around me anticipates pause
Remain anyway
As you stand still
Another way of measuring space

A fence, often understood as a boundary
When standing beside it long enough its purpose changes
The wind rehearses its surface
Passing trucks accompany through vibration
The resonance of metal sustains the composition
Distance reveals an echo after movement disappears

I choose to listen through touch,
Material stores memories
of a day, a month, an eternity
Concrete stores warmth,
Steel holds onto vibration
Water carries sound yonder
Every material receives the world around it differently
Every surface edits and conditions what passes through it
Architecture is not silent and immobile
It responds, it answers

I would think of sound as something that occupies space
I have learnt, tho,
that sound informs that space is already occupied
By air, by weather,
By distant engines,
By hums, by birds,
By footsteps on gravel
Nothing here waits to be claimed

Some places ask to be looked at,
This place seems to be asking for something else
To hesitate
To linger
To return
The difference between looking and listening is not only the ear
It’s duration
The eye, often satisfied quickly
The ear rarely is

As I repeat the walks, the city disappears
The city is no longer the measure to understand the landscape
Different hums and rhythms take over
Subtle shifts and changes
Wind entering every conversation

A chimney used as a measure of distance,
No longer a landmark
The seawall gathers voices and chatter
The voice dissolves into wind and the wall beyond protection
The barrier exceeds its purpose; it trebles and echoes

I wonder how belonging begins
Similar to an arrival
It accumulates
One walk, then another.
Seeing the same people, same shapes
Returning after rain, after winter
Belonging might simply be the willingness to be altered by a place
Knowing place does not recognise your presence
and that sometimes it might not return
Memory insists that the road curved earlier and the water sounded closer
The landscape is patient with these mistakes
Perhaps this is how belonging occurs
Not by remembering accurately
But by remembering repeatedly

Dereliction seems to be mistaken for absence
Listen - pause
Concrete continues weathering,
Steel continues expanding and eroding
Plants negotiate every crack
Rain rehearses the same descent
Nothing has yet stopped
Exceeded the timescale of development

Walking has become a form of calibration
Each visit adjusts the body to another register
The ears notice what the eyes overlook
The pace changes,
Attention deepens.
Space reveals itself at its own time

Gathering does not always require invitation.
It only requires choosing to remain
These recordings are not the place
Neither are these images
Nor these words
Each remains and returns differently
Each leaves something behind
A partial representation
Generous in its openness
Leaving room for another encounter
Another walk, another listener

When you leave, do not think of it as departure
Think of it as carrying another pace into another place
The city resonates beneath its own surface
Every wall vibrates
Every street gathers
Every building continues its quiet conversation with the transient bodies
Perhaps listening is not for something new
Perhaps it is to remain, to tend to the ordinary

Walking ends

MMAU
141 899 8
45R1
MAERSK

OCUPATIONS

Temporary acts of inhabitation proposed for the Poolbeg Peninsula.

These speculative occupations explore how artistic practice might create moments of gathering, exchange and attentiveness during the peninsula's long process of transformation.

These propose to imagine temporary situations that invite alternative ways of experiencing, inhabiting and collectively imagining the site.

Context

The Dublin Port Masterplan outlines a long-term vision in which new public spaces, housing, cultural amenities and infrastructure will gradually reshape the peninsula over several decades. Yet between the present condition of the site and its projected future, lies an extended period of transition iin which large areas remain underused, inaccessible, or understood primarily through the logics of construction and anticipation. The speculative occupations presented here begin within this interval.

These occupations consider how temporary artistic interventions might inhabit the peninsula while it is still becoming. They ask what forms of gathering, listening and collective experience might already be possible before redevelopment reaches its conclusion.

These occupations emerge directly from the methodologies developed throughout this research. They are informed by repeated walks, acts of attentive listening, and sustained encounters with the material and sonic conditions of the peninsula. They respond to the existing atmospheres, rhythms, and thresholds of the space, not seeking to transform the peninsula, but to reveal different ways of inhabiting it through temporary acts of attention.

The proposed interventions – a public screening, a low-power FM radio broadcast, and a live acoustic feedback installation – are conceived as modest acts of occupation. Each temporarily activates existing conditions within the landscape: a wall becomes a screen, an FM transmission creates a local listening commons, and the resonance of the site itself becomes an instrument through live feedback. Their significance lies less in the physical intervention than in the relationships they cultivate between people, place and duration.

These proposals are inspired by the cultural ambitions outlined within the Dublin Port Masterplan, yet they deliberately occupy a different temporal register, exploring how artistic practice might already contribute to the peninsula's evolving identity. They suggest that culture need not be understood solely as the outcome of redevelopment, but as an active process capable of unfolding alongside it.

Projects such as Landing Place, Rupture Cinema, and City Elsewhere provide important precedents for this approach. Through temporary occupations, gatherings and site-responsive interventions, these artistic methodologies can reframe overlooked or transitional landscapes, creating opportunities to pause, reflect and engage with places that are often experienced only through movement or utility. They reveal the value of working with sites before they are resolved, allowing artistic practice to participate in the evolving life of a place rather than merely responding to its completion, informing and tending to political, cultural and social aspects of city and belonging.

Temporary occupations can become tools for sensing the qualities of a landscape that often remain absent from planning documents: its atmospheres, its rhythms, its informal uses, and its capacity to support collective acts of attention. Ultimately, these occupations do not attempt to predict the future of the peninsula. Instead, they ask how artistic practice might inhabit the present more carefully, revealing possibilities that already exist within the unresolved conditions of the site. In doing so, they argue that the long temporalities of urban redevelopment are not empty periods of waiting, but fertile moments in which new relationships between people, place and imagination can begin to emerge.

Occupation 1 - Returning Sound

~ Returning Sound ~ emerged from understanding the Pigeon House not as the backdrop for a sound work, but as an active acoustic participant. Field recordings collected across the Poolbeg Peninsula are returned to the building allowing the architecture to absorb, colour and transform them.The intervention embraces the reflections, delays, standing resonances and imperfections generated by the space itself, and is inpired by the text by Gascia Ouzounian Becoming Air: On Sonic Spatial Metaphysics.

The work treats listening as a reciprocal exchange between sound, material and environment. The building ceases to function as a passive container and instead becomes an instrument whose surfaces continually rewrite the composition through contact mics.

Instead of preserving the sonic character of the peninsula, ~ Returning Sound ~ proposes resonance as a methodology for engaging with place. It asks how architecture might not simply house sound, but actively compose with it, revealing the latent acoustic qualities embedded within the built environment.

Status: Speculative / Unrealised

Site: Pigeon House

Media: Multichannel sound

Question:
Can architecture become an instrument?

No
Entry

HYSTER
HYSTER
MAERSK
HAMBURG SÜD
msc
msc
msc

Occupation 2 - Pigeon House FM: In Transmission

~ Pigeon House FM: In Transmission ~ considers radio as a temporary sonic occupation of the Poolbeg Peninsula. Using microphones, phones, field recordings and sounds stored on MP3 players, short wave FM transmission assembles a cacophonic composition that broadcasts within the confines of the peninsula. The broadcast responds to the different sonic temporalities existing within the Poolbeg Peninsula, bringing together fragments gathered, recorded and played back on site, allowing voices, environmental sounds and mediated recordings to move briefly through the airwaves as an orchestral composition.

The occupation explores transmission as a spatial condition: something sent from one position and received from another, always subject to distance, interference and interruption. As the signal travels, listening becomes dependent on proximity and movement. Sounds emerge, disappear, overlap or become obscured by static. Moments of pause and silence become as significant as those in which the transmission is received.

Within this occupation radio is considered not simply as a form of communication and transmission of information, but as a temporary and unstable infrastructure for listening, attunement, and attention. The limits of the signal produce an invisible boundary across the landscape, revealing the permeability of the space through interruption. Moving through the peninsula in search of reception becomes another form of attunement: listening for what arrives, what is transformed in transit, and what never fully reaches its destination.

The occupation remains transient and impermanent. It is also unique in its composition, transforming and evolving with the territory itself. It exists for the duration and reach of the transmission, briefly connecting different sounds, devices, bodies and positions across the site. Through transmission, interruption and pause, the work asks how an ephemeral signal might momentarily occupy a landscape already crossed by overlapping infrastructures, frequencies and forms of communication. Moving beyond borders and boundaries everpresent in the contested peninsula.

Status: Realised

Site: Poolbeg Peninsula

Media: FM transmitter, MP3 players, microphones, phones, field recordings, FM radio

Question: Can transmission become a temporary form of spatial occupation? Can FM radio signal temporarily redraw the boundaries of a place?

Contact
mic
Recording
SONY
ICF-S22 FM/AM
DIGITAL MP3 PLAYER
MP3/WMA/REC
Field
Recording
Composition
SONY
DIGITAL MP3 PLAYER
MP3/WMA/REC
Script.
Róisín
Voice over
SONY
ICF-S22 FM/AM
DIGITAL MP3 PLAYER
MP3/WMA/REC

Occupation 3 -
Cinema at the Edge

Status: Speculative / Unrealised

Site: Pigeon House

Media: Moving image, outdoor projection, sound, temporary screening

Question:
What might it mean to watch the city from its edge?

Responding to the proposal for an outdoor cinema within the Dublin Port Masterplan, ~ Cinema at the Edge ~ imagines a temporary screening programme situated within the Poolbeg Peninsula. Rather than treating cinema as an additional cultural amenity within a redeveloped landscape, the occupation considers what it might mean to use moving image as a way of attending critically to the city, its infrastructures and processes of transformation.

The programme proposes screenings of works such as News from Home (1976) by Chantal Ackerman and Pictures of Ghosts (2023) by Kleber Mendonça Filho; works that approach the city through forms of distance, duration and observation, allowing everyday infrastructures, movement and peripheral spaces to remain present rather than becoming background. Projected within Poolbeg, these images would encounter another landscape shaped by circulation, industry, redevelopment and changing relationships between the city and its edges.

Rushfleet Ltd.

Both of these movies become relevant as they construct a portrait of belonging both through sound and image, reflecting upon displacement and the changing character of the city. The intervention asks how temporary gathering can reactivate a heritage site without prescribing a permanent new identity.

The occupation responds to the cultural futures anticipated within the Masterplan by asking how they might be enacted through temporary acts of gathering, projection and shared attention. Cinema becomes both an interruption and a proposition: a means of inhabiting the Pigeon House in the present while leaving its future open, and of looking at one city through another while looking back towards Dublin from a landscape whose own identity is being actively rewritten.

~ Cinema at the Edge ~ is inspired by the projects and practices of Rupture Cinema, 1815 F.C., RUBBLE and Test Site by A2 Architects, which have explored in various ways temporary occupation, collective gathering and the activation of overlooked or underused spaces. Within the current cultural and spatial conditions of Ireland, these practices point towards the importance of making space without necessarily making it permanent: testing how existing structures might be inhabited, shared and encountered differently before their futures are fully determined.

These projects give a new sensitivity and a lens of radical care to land and territory.